

Изданія М.П.БѢЛЯЕВА въ Лейпцигѣ

**А. ВИНКЛЕРЪ**  
**ВАРІАЦІИ И ФУГА**  
НА ТЕМУ І.С. БАХА  
ДЛЯ ДВУХЪ ФОРТЕПИАНО

СОЧ. 12

**A. WINKLER**  
**VARIATIONEN UND FUGE**  
ÜBER EIN THEMA VON J.S.BACH  
FÜR ZWEI PIANOFORTE

OP. 12

1906  
2635

Edition M. P. BELAÏEFF, Leipzig

# Compositions pour Piano

publiées par

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Aux  
Élèves du Conservatoire de St. Pétersbourg.

# Variations et Fugue

sur un thème

de  
**J. S. BACH**  
pour deux Pianos

par  
**Alexandre Winkler.**

OP. 12.

Pr. (2 ex.)  $\frac{M. 6}{R. 2.10}$

Propriété de l'Éditeur pour tous Pays.

**M. P. BELAÏEFF, LEIPZIG.**

1906

2635

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# Variations.

Thème. Sarabande de J.S. Bach.

A. Winkler, Op. 12.

Andante. ♩ = 60.

Piano I.

Piano II.

The musical score is written for two pianos, Piano I and Piano II. It begins with the title 'Variations.' and the subtitle 'Thème. Sarabande de J.S. Bach.' by A. Winkler, Op. 12. The tempo is marked 'Andante' with a quarter note equal to 60 beats (♩ = 60). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is divided into three systems. The first system shows the initial theme in both hands. The second system introduces variations with dynamic markings like 'dolce', 'mf', 'p', and 'tr'. The third system continues the variations with markings like 'cresc.', 'sf', and 'p'. A first ending bracket is marked with a '1' in a box.

First system of musical notation. The top staff (treble clef) begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The bottom staff (bass clef) begins with a whole rest, followed by a half note F3, a quarter note E3, and a quarter note D3. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. Dynamics include *mp* (mezzo-piano) and *p* (piano). A trill (*tr*) is marked above the first note of the top staff.

Second system of musical notation. The top staff (treble clef) begins with a half note G4, a quarter note A4, and a quarter note B4. The bottom staff (bass clef) begins with a half note F3, a quarter note E3, and a quarter note D3. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. Dynamics include *p* (piano), *dim.* (diminuendo), and *pp* (pianissimo). A trill (*tr*) is marked above the first note of the top staff. A second ending bracket labeled "2" is shown below the first staff.

Third system of musical notation. The top staff (treble clef) begins with a half note G4, a quarter note A4, and a quarter note B4. The bottom staff (bass clef) begins with a half note F3, a quarter note E3, and a quarter note D3. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. Dynamics include *p* (piano), *mf* (mezzo-forte), and *p* (piano). A trill (*tr*) is marked above the first note of the top staff.

## Var.1.

Allegro comodo. ♩ = 112.

*p*  
*espr.*

*p*  
*espr.*

*cresc.*  
*sf*  
*p legato m.g.*

*cresc.*  
*mf*  
*p*

*mp*  
*p*  
*mp*  
*pp*

*mp legato m.g.*  
*mf*  
*pp*  
*p*

13  
14  
15  
16

First system of musical notation, measures 1-4. The key signature is three flats (B-flat, E-flat, A-flat). The first staff (treble clef) begins with a piano (*p*) dynamic. The second staff (bass clef) contains a measure number '4' in a box. The system concludes with a double bar line.

Second system of musical notation, measures 5-8. The first staff (treble clef) begins with a piano (*p*) dynamic and ends with a pianissimo (*pp*) dynamic. The second staff (bass clef) continues the melodic and harmonic development. The system concludes with a double bar line.

Third system of musical notation, measures 9-12. The first staff (treble clef) begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and a mezzo-forte (*mf*) dynamic, and ends with a ritardando (*rit. poco*). The second staff (bass clef) also includes a crescendo (*cresc.*) and a ritardando (*rit. poco*). The system concludes with a double bar line.



This musical score page, numbered 7 in the top right corner, contains six systems of piano music. Each system consists of two staves, with the right staff in treble clef and the left staff in bass clef. The key signature is B-flat major (two flats). The music is characterized by flowing arpeggiated figures and sustained chords. Dynamics include *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), *pp* (pianissimo), and *m.g.* (moderato giusto). Performance markings include *rit.* (ritardando) and *smorz.* (morendo). A fingering box with the number '5' is present in the second system. The piece concludes with a double bar line and repeat signs in the final system.

System 1: *p* *m.g.* *mp* *p*

System 2: *p* *mp* *m.g.* *mf*

System 3: *mp* *pp* *mp* *pp*

System 4: *pp* *p* *pp* *mp*

System 5: *p* *rit.* *smorz.*

System 6: *pp* *p* *rit.* *pp* *smorz.*

## Var. 2.

Andantino grazioso, alla polacca. ♩ = 76.

The first system of musical notation consists of two staves. The upper staff begins with a piano (*p*) dynamic marking. The lower staff also begins with a piano (*p*) dynamic marking. The music is in 3/4 time and features a mix of eighth and sixteenth notes, with some rests.

The second system of musical notation consists of two staves. The upper staff begins with a mezzo-forte (*mf*) dynamic marking, followed by a *dolce* marking. The lower staff begins with a *dolce* marking, followed by a mezzo-forte (*mf*) dynamic marking. The music is in 3/4 time and features a mix of eighth and sixteenth notes, with some rests. The word "cresc." is written below the first measure of the upper staff, and "cresc." is written below the first measure of the lower staff.

The third system of musical notation consists of two staves. The upper staff begins with a forte (*f*) dynamic marking, followed by a piano (*p*) dynamic marking. The lower staff begins with a piano (*p*) dynamic marking, followed by a mezzo-forte (*mf*) dynamic marking. The music is in 3/4 time and features a mix of eighth and sixteenth notes, with some rests. The word "cresc." is written below the first measure of the upper staff, and "cresc." is written below the first measure of the lower staff. A box containing the number 6 is located above the first measure of the lower staff.

First system of musical notation, measures 1-4. The music is in 3/4 time with a key signature of two flats. The first staff (treble clef) begins with a *mf* dynamic, followed by a *mp* dynamic and a *cresc. molto* marking. The second staff (bass clef) begins with a *f* dynamic, followed by a *p legg.* marking.

Second system of musical notation, measures 5-8. The first staff (treble clef) features a *f* dynamic, a *p* dynamic, and another *f* dynamic. The second staff (bass clef) features a *sf* dynamic, a *mf* dynamic, and another *mf* dynamic.

Third system of musical notation, measures 9-12. The first staff (treble clef) includes a *rit. poco* marking and a *p* dynamic. The second staff (bass clef) includes a *sf* dynamic, a *f* dynamic, another *sf* dynamic, a *rit. poco* marking, and a *mf* dynamic. A *Red.* marking appears below the first staff in measure 10, and another *Red.* marking appears below the second staff in measure 12. A box containing the number 7 is located between the staves in measure 10. The word *cantabile* is written below the second staff in measure 12.



First system of musical notation. The top staff features a melody with a *mf* dynamic and a *cantabile* marking. The bottom staff has a *p* dynamic. The system concludes with a *And.* (Andante) tempo marking.



Second system of musical notation. The top staff begins with a *mp* (mezzo-piano) dynamic. The bottom staff starts with a *p* dynamic. The system concludes with a *And.* (Andante) tempo marking.



Third system of musical notation. The top staff includes a *p* dynamic, followed by *pp legg.* (pianissimo, leggiero) and *rit.* (ritardando). The bottom staff includes a *pp* dynamic and *rit.* (ritardando). The system concludes with a double bar line and a repeat sign.

Var. 3.  
Allegretto vivace e scherzando. ♩ = 168.

The musical score is written for piano and violin. It consists of three systems of staves. The piano part is written in 6/8 time and features complex arpeggiated figures. The violin part features rapid sixteenth-note passages. The score includes various dynamic markings and articulation marks.

**System 1:**

- Piano: *p* (piano), *mp* (mezzo-piano).
- Violin: *p* (piano).

**System 2:**

- Piano: *mf* (mezzo-forte), *sf* (sforzando), *p* (piano).
- Violin: *p* (piano).

**System 3:**

- Piano: *sf* (sforzando), *p* (piano), *pp* (pianissimo), *dim.* (diminuendo).
- Violin: *p* (piano), *pp* (pianissimo).

8

First system of musical notation, measures 1-4. The score is in a grand staff (treble and bass clefs). Measures 1 and 3 feature octaves marked with an '8' and a dashed box. Measures 2 and 4 feature a descending eighth-note scale marked with a '5' and a dashed box. Dynamics include *sf* (sforzando) and *p* (piano).

Second system of musical notation, measures 5-8. Measures 5 and 7 contain eighth-note patterns marked with *p* (piano) and *pp* (pianissimo). Measures 6 and 8 contain a descending eighth-note scale marked with *p* (piano) and *dim.* (diminuendo). The system ends with a double bar line and a repeat sign.

## Var. 4.

Andante con tenerezza. ♩ = 126.

Third system of musical notation, measures 9-12. The system is in 9/8 time. Measures 9 and 11 contain eighth-note patterns marked with *p* (piano) and *con Ted.* (con tenerezza). Measures 10 and 12 contain a descending eighth-note scale marked with '1 8' and '1 8'. The system ends with a double bar line and a repeat sign.

This musical score is for a piano piece, spanning measures 1 to 16. It is written in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The score is organized into four systems, each with a grand staff (treble and bass clefs).

- System 1 (Measures 1-4):** The right hand has a melodic line with a grace note (d.) in measure 4. The left hand features a complex, rapid sixteenth-note pattern starting in measure 2, marked with a piano (*p*) dynamic and a first-finger fingering (1).
- System 2 (Measures 5-8):** The left hand continues its rapid pattern, marked *p*. The right hand has a more melodic line. Measure 8 includes a first-octave sign (8) and a *dolce* marking.
- System 3 (Measures 9-12):** The left hand's pattern continues, marked *cresc.* and *m.d.* (mezzo-dolce). The right hand has a melodic line. Measure 10 is marked *mf* (mezzo-forte). Measure 12 includes a *rit. poco* (rhythmically a little slower) marking.
- System 4 (Measures 13-16):** The left hand's pattern continues, marked *p*. The right hand has a melodic line. Measure 14 is marked *mp* (mezzo-piano) and *rit. poco*. The piece concludes in measure 16 with a final chord in the right hand.

Throughout the piece, various musical notations are used, including slurs, ties, and specific fingering numbers (1, 2, 4) for the left hand's complex passages.



Musical score for "The Swan" from "The Nutcracker" by Pyotr Ilyich Tchaikovsky. The score is in 3/4 time, key of B-flat major, and consists of 16 measures. It features a piano (p) and mezzo-forte (mf) dynamic range, with a ritardando (rit.) marking. The melody is played by the right hand of the piano, and the bass line is played by the left hand. The score includes various musical notations such as notes, rests, and slurs.

The musical score for 'The Rose Tree' is presented in two systems. Each system consists of a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The vocal line is written in a soprano or alto clef. The piano accompaniment is written in a grand staff (treble and bass clefs). The first system shows the vocal line entering with a half note, followed by the piano accompaniment. The second system continues the melody and accompaniment, with a mezzo-piano (*mp*) dynamic marking. The score is written in a clear, legible style with standard musical notation.

Musical score for piano and strings, measures 1-10. The score is in B-flat major and 4/4 time.

**Measures 1-2:** Piano part begins with *mf* dynamics. The string part is marked *f string.*

**Measures 3-4:** Piano part continues with *mp* dynamics. The string part is marked *string.*

**Measures 5-6:** Piano part features a *cresc.* (crescendo) marking. The string part is marked *f*.

**Measures 7-8:** Piano part continues with *sf* (sforzando) dynamics. The string part is marked *string.*

**Measures 9-10:** Piano part concludes with *a tempo* marking. The string part is marked *rall. molto* (rallentando molto).

The score includes various musical notations such as slurs, ties, and dynamic markings. The piano part is written in treble and bass staves, while the string part is written in a single staff.

mp

mf

mf animando poco

dim.

animando poco

mf

dim.

rit. poco a tempo

p

11

a tempo

rit. poco

p

This musical score page contains six systems of piano accompaniment. The first system shows a melody in the right hand with *mf* and *p* dynamics, and a bass line with chords. The second system features a more active bass line with *mf* and *p* dynamics. The third system includes tempo markings *rit. poco* and *a tempo*, with *mp* and *p* dynamics. The fourth system continues the *rit. poco* and *a tempo* markings, with *mp* and *p* dynamics. The fifth system introduces *dim.* and *pp* dynamics, along with the *slentando* marking. The sixth system concludes with *p* and *pp* dynamics and the *slentando* marking. The score is written in a key with two flats and a 3/4 time signature.

*mf* *p*

*mf* *p*

*mp* *rit. poco* *a tempo* *p*

*mp* *rit. poco* *a tempo* *p*

*dim.* *pp* *slentando*

*p* *pp* *slentando*

Var. 5.  
Grave maestoso. ♩ = 54.

19

The musical score is written for piano and bass. It consists of six systems of staves. The key signature has three flats (B-flat, E-flat, A-flat). The tempo is marked 'Grave maestoso' with a quarter note equal to 54 beats per minute. The score includes various dynamics and articulations: *pesante*, *f*, *sf*, *p*, *cresc.*, *mf*, and *rit.*. A box containing the number '12' is located between the second and third systems. The notation includes chords, single notes, and slurs. The piece concludes with a final chord in the bass staff.

Measures 12 and 13 of a musical score. The score is written for piano (p) and mezzo-piano (mp) dynamics. The key signature is B-flat major (two flats). The time signature is 4/4. The music features complex chordal textures and melodic lines in both hands. Measure 13 is marked with a box containing the number 13. A bracket with the number 8 is placed over the first measure of the system.

Measures 14 and 15 of a musical score. The score is written for piano (p) and mezzo-piano (mp) dynamics. The key signature is B-flat major (two flats). The time signature is 4/4. The music features complex chordal textures and melodic lines in both hands. Measure 14 is marked with a box containing the number 14. A bracket with the number 8 is placed over the first measure of the system.

Measures 16 and 17 of a musical score. The score is written for piano (p) and mezzo-piano (mp) dynamics. The key signature is B-flat major (two flats). The time signature is 4/4. The music features complex chordal textures and melodic lines in both hands. Measure 16 is marked with a box containing the number 16. A bracket with the number 8 is placed over the first measure of the system.

First system of musical notation, measures 1-4. Dynamics: *f*, *ten.*, *sf*, *mf*.

Second system of musical notation, measures 5-8. Dynamics: *rit.*, *pp*, *a tempo*, *dim.*, *rit.*.

Third system of musical notation, measures 9-12. Dynamics: *ten.*, *rit.*, *p*, *a tempo*, *rit. e dim.*.

## Var. 6.

Allegro con fuoco. ♩ = 168.

Fourth system of musical notation, measures 13-16. Dynamics: *ff*, *mp*, *f*.

ff

8

poco rubato

15

mf

ff

f

dim.

dim.

legg.

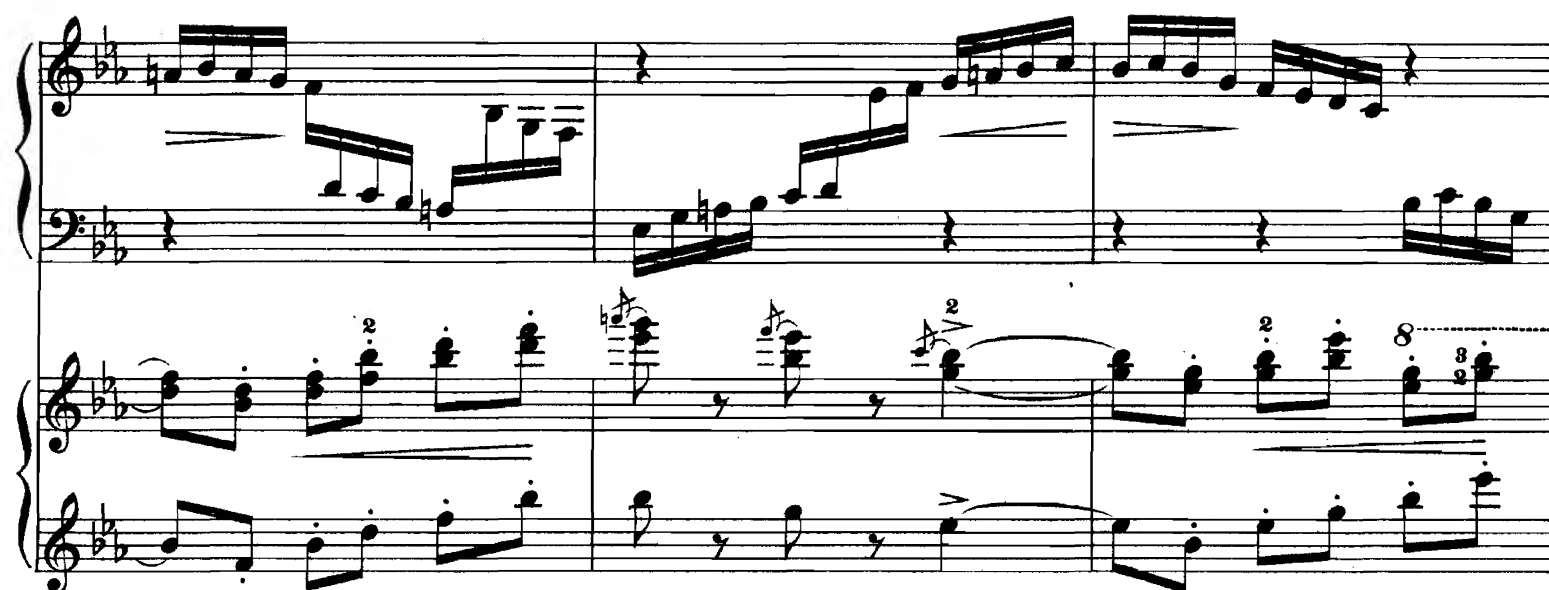
16

p

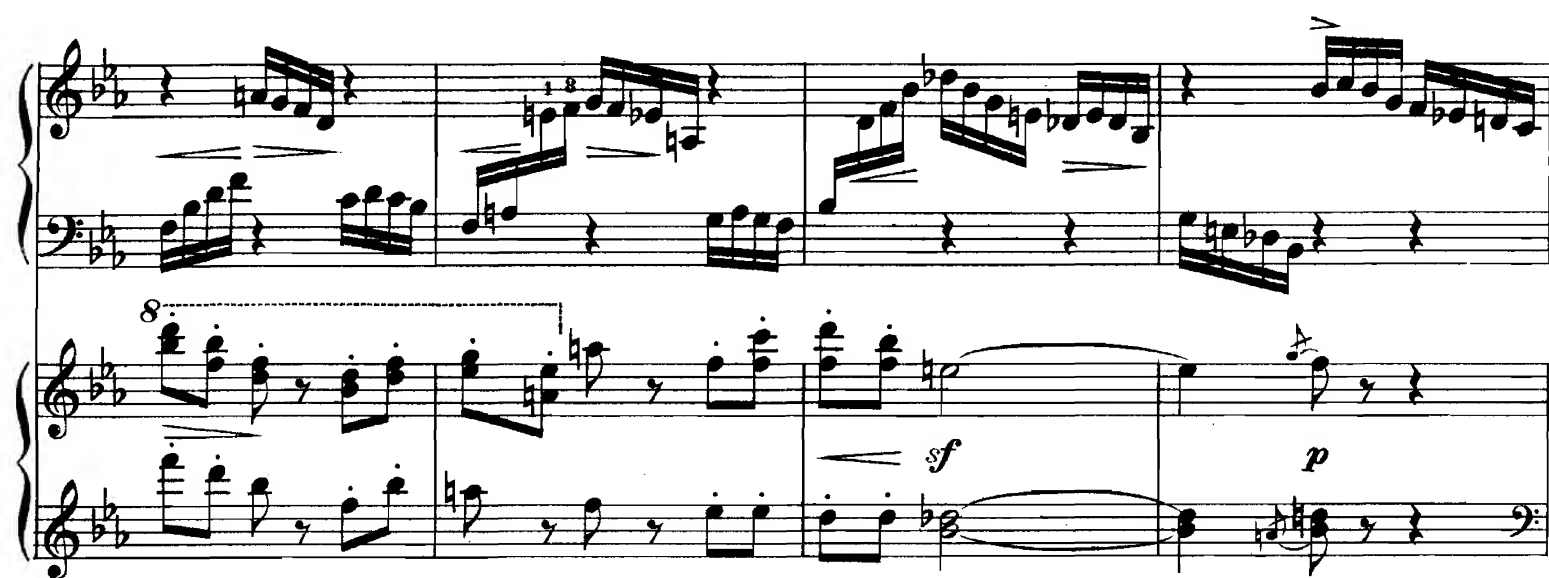
sch. z.

The image shows a musical score for piano, spanning measures 14 to 16. The score is written for a grand piano (treble and bass staves). The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various dynamics and articulations. Measure 14 starts with a forte (ff) dynamic. Measure 15 begins with a mezzo-forte (mf) dynamic, followed by a forte (ff) dynamic. Measure 16 starts with a piano (p) dynamic, followed by a scherzando (sch. z.) dynamic. The score also includes a 'poco rubato' marking and a 'dim.' (diminuendo) marking. A box containing the number '15' is placed above the staff in measure 15, and a box containing the number '16' is placed above the staff in measure 16. The score is numbered 2685 at the bottom.





First system of musical notation, measures 1-3. The system consists of three staves. The top staff is a grand staff (treble and bass clef) with a key signature of two flats. The middle staff is a single treble clef staff. The bottom staff is a single bass clef staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings such as *f* (forte) and *p* (piano) throughout the system.



Second system of musical notation, measures 4-7. The system consists of three staves. The top staff is a grand staff (treble and bass clef). The middle staff is a single treble clef staff. The bottom staff is a single bass clef staff. The music continues with various rhythmic patterns and rests. Dynamic markings include *f* (forte) and *p* (piano).



Third system of musical notation, measures 8-11. The system consists of three staves. The top staff is a grand staff (treble and bass clef). The middle staff is a single treble clef staff. The bottom staff is a single bass clef staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte) and *p* (piano). A measure number box containing the number 17 is located at the beginning of the system.

This musical score is for the song "The Rose Tree" from the opera "The Mikado". It is a piano accompaniment for a vocal melody. The score is written for four staves: two for the vocal line (treble clef) and two for the piano accompaniment (treble and bass clef). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The tempo is marked "Moderato". The score includes dynamic markings such as *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano). The vocal line features a melody with lyrics in English and Japanese. The piano accompaniment provides harmonic support with chords and arpeggiated figures.

The first system of the musical score for 'The Swan Song' consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains four measures of music. The first three measures each begin with a half note G4, followed by a half note F#4, and then a half note E4. The fourth measure begins with a half note D4, followed by a half note C4, and then a half note B3. The lower staff is in bass clef with a key signature of two flats. It contains four measures of music. The first three measures each begin with a half note G3, followed by a half note F#3, and then a half note E3. The fourth measure begins with a half note D3, followed by a half note C3, and then a half note B2. The tempo marking 'And. con moto' is written above the first measure of the upper staff. The dynamic marking 'dim.' is written below the fourth measure of the lower staff.

18

*mf* *f* *ff*

*poco rubato* *dim.*

The first system of musical notation consists of four staves. The top two staves are joined by a brace and contain a melody with eighth and sixteenth notes, including triplets and slurs. The bottom two staves are also joined by a brace and contain a more complex accompaniment with many sixteenth notes and slurs. The key signature has two flats, and the time signature is 4/4.

The second system of musical notation consists of four staves. The top two staves continue the melody from the first system, with some notes held over. The bottom two staves continue the accompaniment. Dynamic markings include *p* (piano) and *sf* (sforzando). The key signature and time signature remain the same.

The third system of musical notation consists of four staves. The top two staves show the melody with a *dim.* (diminuendo) marking. The bottom two staves show the accompaniment, also with a *dim.* marking. The system concludes with a double bar line and a key signature change to three flats. The time signature remains 4/4.

## Var. 7.

Andante mesto. ♩ = 52.

*p*

*pp*

*simile*

*mf*

*p*

*dolce*

*sostenuto*

*sostenuto*

*pp*

*mp*

*rit. poco*

*p*

*a tempo*

**20**

*a tempo*

*mp*

*rit. poco*

*pp*

8

*cresc. molto*

*f* *largamente* *p animando poco e*

*cresc.* *f* *largamente* *p animando poco e*

8

*cresc.* *f* *mp agitato poco ten.* *mf* *ten.*

*cresc.* *f* *p agitato poco* *mp*

21

*sf* *f* *sf* *ff* *allargando*

*mf* *sf* *f* *cresc.* *ff* *allargando*

## Tempo I.

22

*mp*

*p*

*dolce*

*p*

*espr*

*rit.*

*a tempo*

*p*

*p*

*dolce*

*rit.*

*a tempo*

*p espr.*

*rall.*

*lento*

*pp*

2635

\*

Detailed description: This is a musical score for piano, spanning measures 22 to 26. The score is written for four staves: two for the right hand and two for the left hand. The key signature is B-flat major (two flats). The time signature is 4/4. The tempo is marked 'Tempo I.' at the beginning. Measure 22 starts with a mezzo-piano (*mp*) dynamic. The right hand plays a series of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. Measure 23 continues the melodic line in the right hand, with a piano (*p*) dynamic. Measure 24 is marked 'dolce' and features a more lyrical melody in the right hand. Measure 25 includes a piano (*p*) dynamic and a 'pizzicato' (*pizz.*) marking. Measure 26 is marked 'espr.' (espressivo) and features a more intense melodic line. The score concludes with a 'rall.' (rallentando) marking and a 'lento' tempo change, ending with a piano (*pp*) dynamic. The page number '2635' is printed at the bottom, and an asterisk (\*) is located at the bottom right.

## Finale. Fuga.

Allegro energico. ♩ = 120.

The musical score is written in B-flat major (two flats) and 4/4 time. It consists of three systems of music, each with a grand staff (treble and bass clef). The first system begins with a forte (*f*) dynamic and features various ornaments, including trills (*tr*) and triplets (*3*). The second system continues the fugue with a mezzo-forte (*mf*) dynamic. The third system concludes the fugue with a piano (*p*) dynamic and includes trills and triplets. The score is marked with '2635' at the bottom.

[illegible]



Measures 24-31 of a musical score. The score is written for piano (p) and features complex rhythmic patterns, including triplets and sixteenth notes. The key signature is B-flat major (two flats). Measure 24 is marked with a box containing the number 24. Dynamics include *f* (forte) and *mf* (mezzo-forte). Fingerings are indicated by numbers 1, 2, 3, and 8.

Measures 32-39 of a musical score. The score continues with complex rhythmic patterns and triplets. Dynamics include *f* (forte), *dim.* (diminuendo), *p* (piano), and *cresc.* (crescendo). Trills (*tr*) are marked in measures 32, 34, and 36. Fingerings are indicated by numbers 1, 2, 3, and 8.

Measures 40-47 of a musical score. The score continues with complex rhythmic patterns and triplets. Dynamics include *f* (forte), *mp* (mezzo-piano), and *cresc.* (crescendo). Measure 45 is marked with a box containing the number 25. Fingerings are indicated by numbers 1, 2, 3, and 8.

32

*mf*

*p*

*mp*

*tr* *3*

*Poco animato.*

*f*

**26**

*Poco animato.*

*5 3*

*1 2*

2685

Detailed description: This is a musical score for piano, spanning measures 24 to 31. The score is written for two systems of grand staves (treble and bass clef). The key signature is B-flat major (two flats). The time signature is 3/4. The first system (measures 24-25) features a melody in the right hand with trills and triplets, and a bass line in the left hand. Dynamics include *mf* (mezzo-forte). The second system (measures 26-27) continues the melody and bass line, with dynamics *p* (piano) and *mp* (mezzo-piano). The third system (measures 28-29) includes a section marked *Poco animato.* with a forte (*f*) dynamic. Measure 26 is specifically numbered in a box. The fourth system (measures 30-31) also includes a *Poco animato.* marking. The score concludes with a final chord in measure 31. The page number 32 is at the top left, and the number 2685 is at the bottom center.

First system of musical notation, measures 24-26. The score is in B-flat major (two flats) and 4/2 time. It features a grand staff with two piano parts. Measure 24 contains a complex chordal texture. Measure 25 includes a *sf* (sforzando) marking. Measure 26 features a *trillo* (trill) in the right hand. Fingerings are indicated by numbers 1-5 above or below notes.

Second system of musical notation, measures 27-29. The score continues in B-flat major and 4/2 time. Measure 27 has a *p* (piano) marking. Measure 28 includes a *tr* (trill) and a triplet of eighth notes. Measure 29 features a triplet of eighth notes in the right hand. Fingerings and articulation marks are present throughout.

Third system of musical notation, measures 30-32. The score continues in B-flat major and 4/2 time. Measure 30 has a *f* (forte) marking. Measure 31 includes a *tr* (trill) and a triplet of eighth notes. Measure 32 features a triplet of eighth notes in the right hand. Fingerings and articulation marks are present throughout.

2685

First system of the musical score. It consists of a grand staff with three staves. The top staff has a treble clef and a key signature of two flats. The middle and bottom staves have bass clefs. The music features a series of chords and single notes, with a *sf* (sforzando) marking at the end. Fingering numbers (1, 2, 3, 4, 5) are indicated above several notes. A *ff* (fortissimo) marking is present below the bottom staff.


Second system of the musical score. It continues the grand staff notation. A *trillo* (trill) marking is placed above a note in the top staff. A *p* (piano) marking is placed below a note in the bottom staff.

Third system of the musical score. It includes a boxed measure number **28** above the top staff. The music continues with various chords and melodic lines. A *dim.* (diminuendo) marking is placed below the bottom staff. Fingering numbers are visible above several notes.

Fourth system of the musical score. It continues the grand staff notation with complex chordal textures and melodic passages across all three staves.



First system of the musical score, measures 25-28. It features a grand staff with treble and bass clefs. The right hand plays a complex, rapid melody with many beamed sixteenth notes. The left hand provides a steady accompaniment of eighth notes. The word *cresc.* is written above the right hand in measures 26 and 27. A first ending bracket labeled '1' and a second ending bracket labeled '8' are shown at the end of the system.



Second system of the musical score, measures 29-32. It continues the grand staff notation. The right hand features a series of triplets and a *ff* (fortissimo) dynamic marking in measure 29. The left hand has a *sf* (sforzando) marking in measure 31. A first ending bracket labeled '1' and a second ending bracket labeled '8' are shown. The word *marc.* (marcato) is written below the right hand in measure 32.



Third system of the musical score, measures 33-36. It continues the grand staff notation. The right hand features a series of triplets and a *dim.* (diminuendo) marking in measure 33. The left hand has a *p* (piano) marking in measure 34. A first ending bracket labeled '1' and a second ending bracket labeled '8' are shown. The word *tr* (trill) is written above the right hand in measures 33 and 34. The word *mf* (mezzo-forte) is written below the right hand in measure 35. The word *sf* (sforzando) is written below the right hand in measures 36 and 37.

First system of musical notation, measures 1-4. The music is in 3/4 time and B-flat major. It features a piano introduction with a forte (*sf*) dynamic. The right hand plays a melody with trills and triplets, while the left hand provides a rhythmic accompaniment. The system concludes with a *dim.* (diminuendo) marking and a triplet.

Second system of musical notation, measures 5-8. The music continues with a piano (*p*) dynamic in the right hand and a mezzo-forte (*mf*) dynamic in the left hand. A box containing the number 30 is placed above the right hand staff in measure 6. The system ends with a forte (*sf*) dynamic.

Third system of musical notation, measures 9-12. The music continues with a forte (*sf*) dynamic. The right hand features a melody with trills and triplets, while the left hand provides a rhythmic accompaniment. The system concludes with a forte (*sf*) dynamic.

First system of musical notation, measures 28-30. The score is in G major (one sharp) and 3/4 time. It features a piano accompaniment with a treble and bass staff. The right hand plays chords and triplets, while the left hand plays a steady eighth-note accompaniment. Dynamics include *cresc.* and *sf*. Fingerings are indicated with numbers 1-5.

Second system of musical notation, measures 31-33. Measure 31 is marked with a box containing the number 31. The tempo and dynamics change to *ff animato*. The piano part features a more active accompaniment with triplets and eighth notes. The right hand has a melodic line with triplets and eighth notes. Dynamics include *ff animato*.

Third system of musical notation, measures 34-36. The tempo and dynamics change to *f non legato*. The piano part features a more active accompaniment with triplets and eighth notes. The right hand has a melodic line with triplets and eighth notes. Dynamics include *f non legato* and *non legato*.

This musical score page contains measures 28 through 35 of a piece in B-flat major, 3/4 time. The notation is arranged in three systems, each with a grand staff (treble and bass clefs). Measure numbers 28, 29, 30, 31, 32, 33, 34, and 35 are indicated at the beginning of their respective measures. The score includes various musical notations such as notes, rests, and fingerings (e.g., 1, 5, 4, 5, 8). Dynamics include *f* (forte), *cresc.* (crescendo), *ff* (fortissimo), and *mf* (mezzo-forte). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piece concludes with a final chord in measure 35.



Musical notation for a piano piece, page 39. The score is written for four staves (two grand staves). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *sf*, *mf*, *ff*, *cresc.*, and *sf pesante*. There are also fingerings and articulations indicated throughout the piece.

# Compositions pour Piano

publiées par

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Op. 18. Echos du passé. 2 Morceaux. Complet . . . . .	1.20 —.45					No. 2. Prélude en mi b . .	.40 —.15
Séparément.						No. 3. Prélude en Sol b . .	.60 —.25
No. 1. Souvenance. Feuille d'album . . . . .	.60 —.25					Op. 26. 3 Etudes. Complet .	1.60 —.60
No. 2. Rondo joyeux . . . . .	.60 —.25					Séparément.	
						No. 1. La b . . . . .	.80 —.30
						No. 2. sol . . . . .	.80 —.30
						No. 3. Mi . . . . .	.60 —.25
						Op. 29. 10 Chants populaires lettons. Paraphrases miniatures . . . . .	1.40 —.50
						Alexandre Winkler.	
						Op. 6. 3 Morceaux. Complet	2.— —.70
						Séparément.	
						No. 1. Etude-Humoresque .	.80 —.30
						No. 2. Berceuse . . . . .	.80 —.30
						No. 3. Valse-Impromptu .	1.20 —.45

# Compositions pour Piano

publiées par

## M. P. Belaïeff à Leipzig.

Sigismond Blumenfeld.		Alexandre Glazounow.		Alexandre Glazounow.		Alexandre Glazounow.	
Op. 2. Quasi Mazurka sur le nom Be-la-f . . . . .	1.— .35	Andante du 1er Quatuor pour archets, op. 1. Transcrit par Théodore Jadoul . . . . .	.80 —.30	Op. 54. 2 Impromptus. Complet . . . . .	1.40 —.50	Op. 61. Ruses d'Amour. Ballet en 1 acte, composé par Marius Petipa. Réduction pour Piano par A. Winkler . . . . .	5.— 1.75
Op. 5. 6 Brimborions. Complet	1.60 —.60	Op. 2. Suite sur le thème du nom diminutif russe „Sacha“. (Introduction et Prélude, Scherzo, Nocturne et Valse.) . . . . .	2.50 —.90	Séparément.		— Morceaux séparés.	
Séparément.		Op. 10. 2 <sup>me</sup> Quatuor (en Fa) pour 2 Violons, Alto et Violoncelle. Réduction pour Piano à 2 mains par Henry Thiébaud . . . . .	3.50 1.25	No. 1. Réb . . . . .	.60 —.25	No. 1. Introduction, Première Scène, Gavotte-Musette, Sarabande et Farandole . . . . .	1.60 —.60
No. 1. Au jeu. No. 2. Une pensée à Schumann . . . . .	.60 —.25	Op. 22. 2 Morceaux. Complet	1.60 —.60	No. 2. Lab . . . . .	.80 —.30	No. 2. Grande Valse . . . . .	1.— .35
No. 3. Un moment d'enthousiasme . . . . .	.40 —.15	Séparément.		— Morceaux séparés.		No. 3. Ballabile des paysans et des paysannes . . . . .	1.— .35
No. 4. Preludino. No. 5. Un moment sérieux . . . . .	.60 —.25	No. 1. Barcarolle . . . . .	.80 —.30	Acte I.		No. 4. Grand Pas des fiancés . . . . .	.80 —.30
No. 6. A l'exercice . . . . .	.60 —.25	No. 2. Novellette . . . . .	.80 —.30	No. 1. Entrée de Raymond . . . . .	.40 —.15	No. 5. La fricassée . . . . .	.80 —.30
Op. 6. 2 Mazurkas. Complet	1.60 —.60	Op. 23. Walzer über das Thema „S-a-b-e-la“ . . . . .	1.20 —.45	No. 2. Grande Valse . . . . .	1.— .35	Op. 62. Prélude et Fugue . . . . .	1.60 —.60
Séparément.		Op. 25. Prélude et 2 Mazurkas. Complet . . . . .	2.50 —.90	No. 3. Pizzicato . . . . .	.40 —.15	Op. 67. Les Saisons. Ballet en 1 acte et 4 tableaux, composé par Marius Petipa. Réduction par l'auteur . . . . .	5.— 1.75
No. 1. si b . . . . .	.60 —.25	Séparément.		No. 4. Prélude et la Romanesca . . . . .	.40 —.15	Op. 68. Pas de caractère (genre slave-hongrois) pour Orchestre. Réduction par l'auteur . . . . .	.80 —.30
No. 2. Fa . . . . .	.80 —.30	No. 1. Prélude . . . . .	1.— .35	No. 5. Prélude et Variation . . . . .	.40 —.15	Op. 72. Thème et Variations . . . . .	2.— .70
A. Liadow et A. Glazounow.		No. 2. Mazurka No. I . . . . .	1.40 —.50	No. 6. Grand Adagio . . . . .	.80 —.30	Op. 74. 1 <sup>re</sup> Sonate (en si b) . . . . .	3.— 1.05
Les Fanfares exécutées au Jubilé de Nicolas Rimsky-Korsakow, le 22 décembre 1890 à St. Pétersbourg. Réduction pour Piano par N. Sokolow . . . . .	.60 —.25	No. 3. Mazurka No. II . . . . .	1.20 —.45	No. 7. Valse fantastique . . . . .	.80 —.30	Op. 75. 2 <sup>me</sup> Sonate (en mi) . . . . .	3.— 1.05
I. Allegretto, d'A. Liadow.		Op. 31. 3 Etudes. Complet . . . . .	2.50 —.90	No. 8. Variation I. . . . .	.40 —.15	Alexandre Gretchaninow.	
II. Moderato, d'A. Liadow.		Séparément.		No. 9. Coda . . . . .	.60 —.25	Op. 3. Pastels. 5 Morceaux miniatures. Complet . . . . .	1.40 —.50
III. Moderato, d'A. Glazounow.		No. 1. Do . . . . .	1.20 —.45	Acte II.		Séparément.	
IV. Allegretto, d'A. Liadow.		No. 2. mi . . . . .	1.20 —.45	No. 10. Grand Pas d'action . . . . .	.60 —.25	No. 1. Plainte . . . . .	.60 —.25
V. Moderato (thème russe) arrangé par A. Glazounow.		No. 3. (La nuit.) Mi . . . . .	.80 —.30	No. 11. Variation I . . . . .	.40 —.15	No. 2. Méditation . . . . .	.40 —.15
Alexandre Borodine.		Op. 36. Petite Valse . . . . .	.80 —.30	No. 12. Variation II . . . . .	.40 —.15	No. 3. Chant d'automne . . . . .	.40 —.15
Le Prince Igor. Opéra en 4 actes avec prologue. Réduction pour Piano seul par F. Blumenfeld . . . . .	12.— 4.20	Op. 37. Nocturne . . . . .	.80 —.30	No. 13. Variation III . . . . .	.40 —.15	No. 4. Orage . . . . .	.60 —.25
Ouverture, Danses et Marche tirées de l'Opéra „Le Prince Igor“. Réduction par F. Blumenfeld . . . . .	1.80 —.65	Op. 38. In modo religioso. Quatuor d'instruments à cuivre (Tromba in B, Corno in F, Trombone tenore, Trombone basso). Réduction pour Piano à 2 mains . . . . .	.40 —.15	No. 14. Variation IV . . . . .	.40 —.15	No. 5. Nocturne . . . . .	.60 —.25
1. Ouverture . . . . .	1.80 —.65	Op. 40. Triumphant March on the occasion of the Worlds Columbian Exposition in Chicago 1893, composed for a grand Orchestra with Chorus (ad libitum). Piano Score . . . . .	1.80 —.65	No. 15. Grand Coda . . . . .	.80 —.30	B. Grodzki.	
2. Danses, No. 8 et 17 . . . . .	2.50 —.90	Op. 41. Grande Valse de concert	1.60 —.60	No. 16. Entrée des jongleurs . . . . .	.40 —.15	Op. 47. Valse capricieuse . . . . .	.80 —.30
3. Marche polovtsienne . . . . .	1.60 —.60	Op. 42. 3 Miniatures. Complet	1.60 —.60	No. 17. Danse des garçons arabes . . . . .	.40 —.15	B. Kalafati.	
Potpourri de l'Opéra „Le Prince Igor“ . . . . .	1.60 —.60	Séparément.		No. 18. Entrée des Sarrazins . . . . .	.40 —.15	Op. 4. 2 Sonates.	
Scherzo du Quatuor en La pour archets. Transcrit par Théodore Jadoul . . . . .	1.40 —.50	No. 1. Pastorale . . . . .	.60 —.25	No. 19. Grand Pas espagnol . . . . .	.60 —.25	No. 1. Ré . . . . .	2.50 —.90
Serenata alla spagnola du Quatuor sur le nom B-la-f. Transcrit par Théodore Jadoul . . . . .	.80 —.30	No. 2. Polka . . . . .	1.— .35	No. 20. Danse orientale . . . . .	.40 —.15	No. 2. ré . . . . .	3.— 1.05
Dans les Steppes de l'Asie centrale. (Eine Steppenskizze aus Mittel Asien.) Esquisse symphonique. Transcrit par Théodore Jadoul . . . . .	1.40 —.50	No. 3. Valse . . . . .	.80 —.30	Acte III.		Op. 5. La nuit à Gourouf. Nocturne . . . . .	1.40 —.50
		Op. 43. Valse de salon . . . . .	1.60 —.60	No. 21. Le Cortège hongrois . . . . .	.60 —.25	Op. 6. 2 Nouvelles. Complet	1.60 —.60
		Op. 47. 1 <sup>ère</sup> Valse pour Orchestre. Transcription de concert pour Piano par Félix Blumenfeld . . . . .	2.— .70	No. 22. Grand Pas hongrois . . . . .	.80 —.30	Séparément.	
		Op. 49. 3 Morceaux. Complet	1.60 —.60	No. 23. Danse des enfants . . . . .	.40 —.15	No. 1. mi . . . . .	1.20 —.45
		Séparément.		No. 24. Entrée . . . . .	.40 —.15	No. 2. si b . . . . .	1.20 —.45
		No. 1. Prélude . . . . .	.60 —.25	No. 25. Pas classique hongrois . . . . .	.60 —.25	Op. 7. 5 Préludes . . . . .	1.60 —.60
		No. 2. Caprice-Impromptu . . . . .	.80 —.30	No. 26. Variation I. . . . .	.60 —.25		
		No. 3. Gavotte. Ré . . . . .	.60 —.25	No. 27. Variation II . . . . .	.40 —.15		
				No. 28. Variation III . . . . .	.40 —.15		
				No. 29. Variation IV . . . . .	.40 —.15		
				No. 30. Coda . . . . .	.80 —.30		
				No. 31. Galop . . . . .	.60 —.25		
				No. 32. Apothéose . . . . .	.40 —.15		
				Morceaux supplémentaires.			
				No. 33. Valse . . . . .	.60 —.25		
				No. 34. Mazurka (tirée de l'œuvre 52) . . . . .	1.— .35		

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A. Kopylow.		Anatole Liadow.		S. Liapounow.		A. Scriabine.	
M.	R.	M.	R.	M.	R.	M.	R.
Op. 3. 2 Mazurkas. Complet	1.60 — .60	Op. 20. Novellette . . . . .	1.40 — .50	Op. 1. 3 Morceaux. Complet	2.50 — .90	Op. 4. Allegro appassionato .	1.40 — .50
Séparément.		Op. 21. Ballade . . . . .	1.40 — .50	Séparément.		Op. 6. Sonate (fa) . . . . .	2. — .70
No. 1. mi . . . . .	— .80 — .30	Op. 23. Sur la prairie. Es-	1.20 — .45	No. 1. Etude . . . . .	1. — .35	Op. 8. 12 Etudes. Complet .	3.50 1.25
No. 2. sol . . . . .	— .80 — .30	quisse . . . . .	1.20 — .45	No. 2. Intermezzo . . . . .	1.40 — .50	Séparément.	
Op. 6. Valse . . . . .	— .80 — .30	Op. 24. 2 Morceaux. Complet	1.20 — .45	No. 3. Valse . . . . .	1.40 — .50	No. 1. Cis . . . . .	— .60 — .25
Op. 8. Mazurka . . . . .	1.60 — .60	Séparément.				No. 2. fis . . . . .	— .60 — .25
Op. 9. Etude . . . . .	1.20 — .45	No. 1. Prélude. Mi. . . . .	— .40 — .15			No. 3. h . . . . .	— .80 — .30
Op. 12. 3 Fugues. Complet	1.60 — .60	No. 2. Berceuse . . . . .	— .80 — .30			No. 4. H . . . . .	— .40 — .15
Séparément.		Op. 25. Idylle . . . . .	1.60 — .60			No. 5. E . . . . .	— .60 — .25
No. 1. ut . . . . .	— .60 — .25	Op. 27. 3 Préludes. Complet	1.60 — .60			No. 6. A . . . . .	— .60 — .25
No. 2. ré . . . . .	— .60 — .25	Séparément.				No. 7. b . . . . .	— .60 — .25
No. 3. si . . . . .	— .60 — .25	No. 1. Mi b . . . . .	— .60 — .25			No. 8. As . . . . .	— .60 — .25
Op. 13. 4 petits Morceaux.		No. 2. Si . . . . .	— .60 — .25			No. 9. g.s . . . . .	— .80 — .30
Complet . . . . .	1.60 — .60	No. 3. Sol b . . . . .	— .60 — .25			No. 10. Des . . . . .	— .60 — .25
Séparément.		Op. 29. Marionnettes . . . . .	1.60 — .60			No. 11. b . . . . .	— .60 — .25
No. 1. Songerie . . . . .	— .40 — .15	Op. 30. Bagatelle . . . . .	— .40 — .15			No. 12. dis . . . . .	— .60 — .25
No. 2. Récit . . . . .	— .80 — .30	Op. 31. 2 Morceaux. Complet	1.40 — .50				
No. 3. Chansonnette . . . . .	— .40 — .15	Séparément.				Op. 9. Prélude et Nocturne	
No. 4. Une goutte de pluie .	— .40 — .15	No. 1. Mazurka rustique .	1.20 — .45			pour la main gauche seule.	
Op. 16. Polka de Salon sur le		No. 2. Prélude en si b . . . . .	— .40 — .15			Complet . . . . .	1. — .35
thème B-la-f . . . . .	1.20 — .45	Op. 32. Une tabatière à mu-	— .80 — .30			Séparément.	
Op. 17. 4 Miniatures. Complet	1.80 — .65	sique. Valse-Badinage . . . . .	— .80 — .30			No. 1. Prélude . . . . .	— .40 — .15
Séparément.		Op. 34. 3 Canons . . . . .	— .60 — .25			No. 2. Nocturne . . . . .	— .60 — .25
No. 1. Danse . . . . .	— .60 — .25	Op. 35. Variations sur un	2. — .70				
No. 2. Valse . . . . .	— .80 — .30	thème de Glinka . . . . .	2. — .70			Op. 10. 2 Impromptus. Complet	1.40 — .50
No. 3. Polka . . . . .	— .80 — .30	Op. 36. 3 Préludes. Fa # —	— .80 — .30			Séparément.	
No. 4. Près de la chapelle .	— .40 — .15	si b — Sol . . . . .	— .80 — .30			No. 1. fa # . . . . .	— .80 — .30
Op. 20. 5 Morceaux. Complet	1.40 — .50	Op. 37. Etude. Fa . . . . .	— .80 — .30			No. 2. La . . . . .	— .80 — .30
Séparément.		Op. 38. Mazurka. Fa . . . . .	— .80 — .30				
No. 1. Feuillet d'album . . . . .	— .40 — .15	Op. 39. 4 Préludes. Complet	1.40 — .50			Op. 11. 24 Préludes. Complet	3. — 1.05
No. 2. Chansonnette . . . . .	— .40 — .15	Séparément.				Séparément.	
No. 3. Une petite Mazurka . . . . .	— .40 — .15	No. 1. La b . . . . .	— .60 — .25			Cahier I (No. 1—6) . . . . .	1.20 — .45
No. 4. Jeu au cheval . . . . .	— .40 — .15	No. 2. ut . . . . .	— .40 — .15			Cahier II (No. 7—12) . . . . .	1.20 — .45
No. 5. Rêve d'enfant . . . . .	— .40 — .15	No. 3. Si . . . . .	— .40 — .15			Cahier III (No. 13—18) . . . . .	1.20 — .45
Op. 26. 3 Feuilles d'album.		No. 4. fa # . . . . .	— .60 — .25			Cahier IV (No. 19—24) . . . . .	1. — .35
Complet . . . . .	1.40 — .50	Op. 40. Etude et 3 Préludes.	1.40 — .50				
Séparément.		Complet . . . . .	1.40 — .50			Op. 12. 2 Impromptus. Complet	1.40 — .50
No. 1. Ré . . . . .	— .40 — .15	Cahier I. Etude . . . . .	— .60 — .25			Séparément.	
No. 2. Sol . . . . .	— .40 — .15	Cahier II. 3 Préludes . . . . .	— .80 — .30			No. 1. Fa # . . . . .	— .80 — .30
No. 3. ut . . . . .	— .60 — .25	Op. 41. 2 Fugues. Complet .	1. — .35			No. 2. si b . . . . .	— .60 — .25
		Séparément.					
		No. 1. fa # . . . . .	— .60 — .25			Op. 13. 6 Préludes . . . . .	1.40 — .50
		No. 2. ré . . . . .	— .40 — .15			Op. 14. 2 Impromptus. Complet	1.20 — .45
		Op. 42. 2 Préludes et Mazurka.	1. — .35			Séparément.	
		Complet . . . . .	1. — .35			No. 1. Si . . . . .	— .60 — .25
		Séparément.				No. 2. fa # . . . . .	— .60 — .25
		No. 1. Prélude I. Si b . . . . .	— .40 — .15				
		No. 2. Prélude II. Si . . . . .	— .40 — .15			Op. 15. 5 Préludes . . . . .	1.40 — .50
		No. 3. Mazurka sur des	— .60 — .25			Op. 16. 5 Préludes . . . . .	1.40 — .50
		thèmes polonais. La . . . . .	— .60 — .25			Op. 17. 7 Préludes . . . . .	1.60 — .60
		Op. 44. Barcarolle . . . . .	1. — .35			Op. 18. Allegro de concert .	1.40 — .50
		Op. 46. 4 Préludes . . . . .	1.20 — .45			Op. 19. Sonate-Fantaisie No. 2,	
		Op. 48. Etude et Canzonetta.	1.40 — .50			en sol # . . . . .	1.60 — .60
		Complet . . . . .	1.40 — .50			Op. 21. Polonaise en si b . .	1.40 — .50
		Séparément.				Op. 22. 4 Préludes . . . . .	1. — .35
		No. 1. Etude . . . . .	— .80 — .30			Op. 23. Sonate No. 3, en fa #	2. — .70
		No. 2. Canzonetta . . . . .	— .60 — .25			Op. 25. 9 Mazurkas. Complet	3. — 1.05
		Op. 51. Variations sur un	1.60 — .60			Séparément.	
		thème populaire polonais	1.60 — .60			No. 1. Fa . . . . .	— .80 — .30
		Op. 52. 3 Morceaux de ballet.	1.40 — .50			No. 2. Ut . . . . .	— .60 — .25
		Complet . . . . .	1.40 — .50			No. 3. mi . . . . .	— .40 — .15
		Séparément.				No. 4. Mi . . . . .	— .80 — .30
		No. 1. Mi b . . . . .	— .80 — .30			No. 5. ut # . . . . .	— .60 — .25
		No. 2. Ut . . . . .	— .60 — .25			No. 6. Fa # . . . . .	— .60 — .25
		No. 3. La . . . . .	— .80 — .30			No. 7. Ré . . . . .	— .80 — .30
		Sarabande, sol . . . . .	— .40 — .15			No. 8. Si . . . . .	— .40 — .15
						No. 9. mi b . . . . .	— .60 — .25
						Op. 27. 2 Préludes . . . . .	— .80 — .30
						Op. 28. Fantaisie . . . . .	1.40 — .50